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黃賓虹藝術集

花鳥編

COLLECTED WORKS OF GREAT CHINESE ARTIST

HUANG BINHONG

FLOWER AND BIRD PAINTING





人民美術出版社


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黄宾虹(1865 — 1955)


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黃賓虹的圓通大道

張仃

在一九八九年於歙縣召開的"黃賓虹研究會"年會上，我說過這樣的話："黃賓虹先生是中國近代卓越的藝術家，是中國畫精華的代表人物，是承前啓後的一代大師。對他的這樣一份寶貴的遺産，如果不繼承，説明我們對自己的民族和時代没有盡到責任。"四年後，在蕭山的年會上，我再次提到："黃賓虹的藝術不僅是傳統的，而且是現代的；黃賓虹藝術是我們中華民族的一座大美學寶庫，開啓這座寶庫，我們民族的繪畫將獲得一次新的洗禮，新的充實，新的提高。"

值得欣慰的是，黃賓虹漸漸地熱起來了。有關黃賓虹的出版物坊間已看到好幾種，而且銷路都不錯。老、中、青三代中國畫家在肯定黃賓虹的藝術成就上正逐漸達成共識。

歷史上常講中國畫家有四個信條：一個是師造化，一個是師古人，另外是讀萬卷書，行萬里路。黃先生這四個方面都做到了。我們許多人也常把這四句話掛在嘴上，衹要對比一下黃賓虹先生，差距就出來了。在黃先生生活的年代，中國畫因循守舊，很少有人深入生活，也不知道如何寫生。黃先生是一個非常注重寫生的畫家，他到北平故宮博物院來鑒定古畫的時候，光隨身攜帶的速寫就有上萬幅。進四川一年左右的時間，鈎的速寫就有上千幅！没有這樣搜盡奇峯打草稿的功夫，如何能在九十歲後一度雙目失明的情況下照樣揮毫拂素，畫出山川煙雲一片化機！他觀察夜山、畫夜山的故事説明他"師造化"時用心如炬，同時也説明他"師造化"時的主觀追求和獨創精神。"師造化"總是同"行萬里路"聯繫在一起的。黃賓虹先生在他那個年代交通遠不如今天發達方便的情況下，屐履所至，範圍之廣，也足令今人汗顔。至於説到黃先生的"師古人"和"讀萬卷書"，在中國美術史上，能出其右者恐無幾人。一部中國山水畫史和書法史，濃縮在他一生的筆墨裏，也反映在他等身的學術著作中。他是一個真正的文人畫家，一個真正的學者型的畫家。他對中國傳統書畫的精華和糟粕都瞭如指掌，對風格、流派、技法的傳承演變研究得很透，精於鑒别，體察入微。在文字學、金石學、考古學等領域亦卓然成家。他的行書風流蘊藉，古篆天真爛漫，無一不顯出深厚學養、大家風範。衹有在黃賓虹先生身上，人們才能認識到中國畫大師這一稱謂的真實内涵。

黃賓虹先生的畫學思想同樣博大精微。説它博大，從縱的方面看，總結了數千年來中華民族的美學觀。晚年所撰《畫學篇》，俯瞰五千年中華文明藝術精神的生長流變，氣魄宏大，高屋建瓴。他集一生學養拈出"渾厚華滋"四字作爲民族藝術最高審美理想，意義極爲深遠。他所提出的"五筆七墨"不僅是他一生心血的提煉，也是中國畫筆墨技法的系統總結。他所提倡的書畫"内美"，堅持了美同真、善的不可分割的聯繫，同時也闡明了文人畫的一條重要原則。從横的方面看，黃賓虹先生的視野達到了他那個時代的畫家所可能達到的邊界。他結交了許多歐洲和日本的漢學家，對包括猶太歷史到西方現代藝術在内的西方文明並不陌生。在詳加比較之後，他頗有遠見地預言中西繪畫可能殊途同歸。他對中國山水畫的革新採取了他自己的方法，不是顛覆性的，不是表相的，而是極爲内在的、微觀的、漸進的，所以不太爲淺見者所了解。而獨具慧眼的，在當時，也衹有傅雷、李可染等少數人而已。記得我在五十年代初撰文評介黃賓虹的繪畫藝術，美術界不以爲然者大有人在。現在大家都認識到了，黃賓虹是我們跋涉中國畫群山峻嶺時不可能繞開的一座高峯。離開他，我們很難真正瞭解中國山水畫在二十世紀的深刻變化。

中國山水畫在歷史上一直是强調"出世"的，而黃賓虹卻試圖讓它"入世"。作爲曾經熱忱參與過變法維新和辛亥革命的志士，黃賓虹對文化和藝術的社會作用一直寄予很高的期望。他認爲人心之沉淪，亟須精神文明來拯救。他對中國畫渾厚華滋和"内美"的追求，在其初衷，是同"畫學救國"這一改造中國的抱負相關的。這也是黃賓虹之所以爲黃賓虹的偉大之處。

黃賓虹在一九三四年寫的《畫法要旨》裏區分過名家和大家。識見既高，品詣尤至，闡明筆墨之奥，創造章法之真，參贊造化，推陳出新，力矯時流，救其偏毗，道尚貫通，學貴根柢，用長捨短，集其大成——這樣的畫家，纔是大家。黃先生説，這樣的大家，"上下千年，縱横萬里，一代之中，曾不數人。"

黃賓虹就是大家。

黃賓虹的道路，是中國畫的圓通大道。

一九九七年秋於北京



1 月季 Rose



2 萱草 Tawny Daylily



3 雜花 Sundry Flowers



4 月季芭蕉(附局部之一、之二) Rose and Bajiao Bananas (attached details 1 & 2)







5 蜀葵 Hollyhok



6 桃花 Peach Blossom



7 月季小鳥 Roses and Birds



8 册頁（二開）之一 Album（2mo）one



冊頁（二開）之二　Album （2mo） two



9 秋葵 Autumn Sunflower



10 萱草甲蟲 Tawny Daylily and Beetles



11 梅 Plums

山林畫緣藏空壁研水沁硯
筆筆興生欲識曲江風度好
竹苞松茂老梅傳頤性老人



12 梅 Plums



13 梅 Plums



14 梅 Plums



15 芍藥桃花 Chinese Herbaceous Peony and Peach Blossom



16 山茶天竹水仙 Camellia, Bamboo and Narcissus



17 芙蓉 Cottonrose Hibiscus





18 芍藥 Chinese Herbaceous Peony



19 紫荆芙蓉 Chinese Redbud and Cottonrose Hibiscus



20 玉簪蝴蝶 Jade Hairpin and Butterflies



21 牡丹石榴 Peonies and Pomegranates



22 秋葵 Autumn Sunflower



23 芙蓉蘆草（附局部） Cottonrose Hibiscus and Reed Grass (attached detail)





24 湖石牡丹(附局部) Lake Stone and Peonies (attached detail)





25 册頁(五開)之一 Album (5mo) one



册頁(五開)之二 Album （5mo） two



冊頁（五開）之三　Album （5mo） three



册頁（五開）之四　Album （5mo） four



冊頁（五開）之五　Album（5mo）five



26 百合月季 Lily and Rose



27 花卉 Flowers



28 鷺荷 Egret and Lotus



29 繡球辛夷 Embroidered Ball Leads Yi Tribes



30 花卉草蟲 Flawer, Grass and Insect



31 螳螂芙蓉（附局部） Mantis and Cottonrose Hibiscus (attached detail)





32 湖石玉蘭(附局部之一、之二) Lake Stone and Yulan Magnolias (attached details 1 & 2)







33 梅竹芝仙 Plum, Bamboo, Iris and Narcissus



 册頁（十二開）之一 Album （12mo） one





冊頁(十二開)之三　Album (12mo) three



冊頁（十二開）之四　Album （12mo） four



冊頁（十二開）之五　Album（12mo）five



册頁（十二開）之六　Album （12mo） six



册頁（十二開）之七　Album （12mo） seven



冊頁（十二開）之八　Album （12mo） eight



冊頁(十二開)之九　Album（12mo）nine



册頁（十二開）之十　Album （12mo） ten



册頁（十二開）之十一　Album （12mo） leven



冊頁(十二開)之十二　Album（12mo）twelve



35 芍藥 Chinese Herbaceous Peony



36 萱草 Tawny Daylily



37 山茶花水仙 Camellia Blossom and Narcissus



38 擬元人意 Imitation Yuan People's Feelings



39 墨竹圖 Bamboo in Black and White



40 茶花梅花 Camellia and Plum Blossom



41 竹禽圖 Bamboo and Birds



42 杜鵑 Azaleas



43 菊石圖（附局部） Chrysanthemums and Stone（attached detail）





 册頁（八開）之一　Album （8mo） one



冊頁（八開）之二　Album （8mo） two



册頁(八開)之三　Album （8mo） three



册頁（八開）之四　Album （8mo） four



册頁(八開)之五　Album（8mo）five



冊頁（八開）之六　Album （8mo） six



冊頁（八開）之七　Album（8mo）sever



册頁（八開）之八　Album （8mo） eight



45 冊頁（二開）之一 Album（2mo）one



册頁(二開)之二　Album (2mo) two



46 水仙茶花梅花 Narcissus, Camellia and Plum Blossom









47 紫薇 Crape Myrtle



48 黄山野花 Huangshan Mountain & Wild Flowers



49 月季桃花 Rose and Peach Blossom



50 荷花 Lotuses



51 萱草 Tawny Daylily



52 秋花圖 Autumn Flowers



53 榴花蝴蝶 Pomegranate Blossom and Butterflies



54 茶花 Camellias



55 花卉 Flowers



56 湖石花卉（附局部） Lake Stone and Flower （attached detail）





57 梅花圖 Plums



58 山茶梅花 Camellia and Plum Blossom



59 梅竹圖 Plums and Bamboo



60 海棠雜花 Chinese Flowering Crabapple and Sundry Flowers



61 桃柳圖 Peaches and Willow



62 竹石 Bamboo and Stone



63 芙蓉(附局部) Cottonrose Hibiscus (attached detail)





 芍藥 Chinese Herbaceous Peony



65 春花圖 Spring Flowers



66 花卉 Flowers



67 玉簪蝴蝶 Jade Hairpin and Butterflies



 册頁（六開）之一 Album（6 mo） one



册頁(六開)之二　Album（6 mo）two



冊頁(六開)之三　Album（6 mo）three



冊頁（六開）之四　Album（6 mo）four



冊頁（六開）之五　Album（6 mo）five



冊頁(六開)之六　Album (6 mo) six



69 册頁(二開)之一 Album (2 mo) one



册頁(二開)之二 Album (2 mo) two



册頁（二開）之一　Album（2 mo）one



册頁（二開）之二　Album（2 mo）two





71 冊頁（八開）之一　Album（8 mo）one



册頁（八開）之二　Album（8mo）two



册頁（八開）之三　Album （8mo） three





册頁（八開）之四　Album（8mo）four

和合花

百合花非一種者宗香和合妙芬芳

夜來禪定心清瑩鼻觀圓通現白光





冊頁（八開）之五　Album （8mo） five



册頁(八開)之六 Album (8mo) six



册頁(八開)之七 Album (8mo) seven



冊頁(八開)之八　Album（8mo）eight



 册頁（十開）之一 Album（10mo）one



册頁（十開）之二　Album（10mo）two



册頁（十開）之三　Album（10mo）three



册頁(十開)之四　Album（10mo）four



册頁（十開）之五　Album（10mo）five



册頁（十開）之六　Album（10mo）six



册頁（十開）之七　Album（10mo）seven



册頁(十開)之八　Album（10mo）eight



册頁（十開）之九　Album（10mo）nine



册頁（十開）之十 Album（10mo）ten



73 寒鳥 Winter Birds



74 墨梅 Plums in Black and White



75 芙蓉翠鳥 Cottonrose Hibiscus and Green Birds



76 藤花繡球 Creeper Flower and Embroidered Ball



77 湖石花卉 Lake Stone and Flowers



78 芙蓉 Cottonrose Hibiscus



79 芙蓉小鳥 Cottonrose Hibiscus and Small Birds



80 鷓鴣紫薇 Partridge and Crape Myrtle



81 金桂花卉（附局部之一、之二） Golden Osmanthus and Flowers (attached details 1 & 2)





我家洗硯池邊樹
箇〻花開淡墨痕
不向人誇好顏色
只留清氣滿乾坤



 册頁(三開)之一 Album (3mo) one



册頁(三開)之二 Album（3mo）two



册頁(三開)之三　Album（3mo）three



83 册頁（四開）之一 Album（4mo）one

庭空月無影
夢暖雪生香
漸江弘仁



册頁（四開）之二　Album（4 mo）two



册頁（四開）之三　Album（4 mo）three

瑪瑙坡前梅爛開巢居閣下
好春回四更月落霜林靜湖
上琴歌載鶴來 王元章



册頁（四開）之四 Album（4 mo）four



84 梅竹圖(附局部) Plums and Bamboo (attached detail)





85 月季螳螂（附局部） Rose and Mantis（attached detail）





 冊頁(十開選八)之一 Album (10 mo, 8 selections) one



册頁（十開選八）之二　Album（10 mo，8 selections）two



冊頁（十開選八）之三　Album（10 mo，8 selections）three



册頁(十開選八)之四　Album（10 mo，8 selections）four



冊頁（十開選八）之五　Album（10 mo，8 selections）five



册頁（十開選八）之六　Album（10 mo，8 selections）six



册頁（十開選八）之七　Album（10 mo，8 selections）seven



册頁(十開選八)之八　Album (10 mo , 8 selections) eight



87 册頁（四開選二）之一　Album（4 mo，2 selections）one



册頁（四開選二）之二　Album（4 mo，2 selections）two



88 牡丹 Peonies



89 雜花 Sundry Flowers



90 榴花蜀葵(附局部) Pomegranate Blossom and Hollyhock (attached detail)





91 牡丹海棠 Peonies and Chinese Flowering Crabapple



92 鳳仙雁來紅 Garden Balsam and Tricolor Amaranth



93 秋葵雁來紅 Autumn Sunflowers and Tricolor Amaranth



94 夾竹桃藤花 Oleander and Creeper Flower



95 月季百合 Roses and Lily



96 蠶豆麥穗 Bean Flower and Ears of Grain



97 湖石花卉 Lake Stone and Flowers







98 冬梅圖 Winter Plum



99 梅花（附局部） Plum（attached detail）





100 梅竹圖 Plum and Bamboo



101 菊石 Chrysan the mums and Stone



102 玉蘭牡丹 Yulan Magnolias and Peonies



103 册頁(三開)之一 Album (3 mo) one



冊頁（三開）之二　Album（3 mo）two



册頁(三開)之三　Album（3 mo）three



104 芙蓉桂花(附局部) Cottonrose Hibiscus and Osmanthus (attached detail)





105 菊石雁來紅(附局部之一、之二) Chrysanthemum, Stone and Tricolor Amaranth (attached details 1 & 2)







106 墨竹 Bamboo in Black and White



107 梅花 Plum Blossom



108 山茶梅花 Camellia and Plum Blossom



109 芙蓉蘆葦 Cottonrose Hibiscus and Reed



110 册頁（十六開選十四）之一 Album（16 mo, 14 selections）one



册頁（十六開選十四）之二　Album（16 mo，14 selections）two



冊頁(十六開選十四)之三　Album（16 mo，14 selections）three



册頁(十六開選十四)之四　Album（16 mo，14 selections）four



册頁（十六開選十四）之五　Album（16 mo，14 selections）five



册頁（十六開選十四）之六　Album（16 mo，14 selections）six



冊頁（十六開選十四）之七　Album（16 mo，14 selections）seven



册頁（十六開選十四）之八　Album（16 mo，14 selections）eight



冊頁(十六開選十四)之九　Album (16 mo , 14 selections) nine



册頁（十六開選十四）之十　Album（16 mo，14 selections）ten



册頁(十六開選十四)之十一　Album (16 mo , 14 selections) eleven



册頁（十六開選十四）之十二　Album（16 mo，14 selections）twelve



册頁(十六開選十四)之十三　Album (16 mo , 14 selections) thirteen



册頁(十六開選十四)之十四　Album (16 mo, 14 selections) fourteen



111 螳螂菊石 Mantis, Chrysanthemums and Stone



 蝴蝶花卉 Butterflies and Flowers



113 花卉翠鳥 Flowers and Green Birds



114 册頁(十開選三)之一 Album (10 mo, 3 selections) one



册頁（十開選三）之二　Album（10 mo，3 selections）two



冊頁（十開選三）之三　Album（10 mo，3 selections）three



115 菊石 Chrysanthemums and Stone



116 翠鳥茨菰 Green Birds and Puncture Vine



117 石竹湖石 China Pink and Lake Stone





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80. Partridge and Crape Myrtle 112 x 42 cm



浙江金華輿讓巷黃賓虹故居舊址

另闢了一個世界——讀黃賓虹花鳥畫雜記

王靖憲

畫以格高意古、墨妙筆精、景物幽閒、思遠理深、
氣象瀟灑者爲上，未可形狀摹擬得之。

這是黃賓虹題山水畫《臨流清談》的一段畫論，雖對山水畫而發，我認爲也表達了他的花鳥畫觀點。

提起黃賓虹立即會想到他的山水畫，好像黃賓虹的名字是和山水畫緊密聯繫在一起，可是說到他的花鳥畫，則鮮爲人知。擺在我們面前的是一本厚厚的花鳥畫册，我想會使多數人感到驚訝：映入眼簾的花卉、禽鳥、草蟲是那樣新穎，那麼奇特，竟是出自一位山水畫大家之手。山水畫是黃老先生的"强項"，而花鳥畫也絶不示弱。也許有人認爲花鳥畫在黃賓虹不過偶爾爲之，是"專業山水"之外一種遣興之作，翻完這本畫册，你就會感到並非如此。你看他認真臨摹過各家花鳥之作，有那麼豐富的寫生畫稿，會感到花鳥畫在黃賓虹絶非率意之作，是有過深邃研究的。

記得六十年代初，杭州的學者兼書法家、黃賓虹的老友張宗祥老先生，在一次黃賓虹畫展的座談會上說："講到花卉一門，工麗，人知爲惲清如；透雅，人知爲方蘭坻；古樸，人知爲金壽門；放縱，人知爲李復堂；俊逸，人知爲華新羅；豪邁，人知爲趙撝叔；爽辣，人知爲虛谷；横悍，人知爲吳昌碩。無論再往前推，若南田、忘庵諸人，各家所畫花卉，也可以代表一時，垂譽世間了。賓老專寫的是山水，花卉是他陶情適性之作，但是請看，甚至那一種筆法，那一種設色；甚至那一種佈局，有沒有和以上各家相同之點？可以說完全另闢了一個世界，看起來覺得淡、靜、古、雅，使人胸襟舒適，卻又無須宋人那樣'認桃無綠葉，辨杏有青枝'的句子刻劃出紅梅來，一見就知道是他畫的那一種花"。〔註一〕好一個"完全另闢了一個世界"，對黃賓虹的花鳥畫來說，可謂一矢中的。

說到花鳥畫，自從唐代人物、山水、花鳥等畫分科以來，有多少畫家畫過，一部中國繪畫史花鳥畫一門，出了多少著名畫家，在這裏面開闢了無數法門，他們都曾領風騷於一時。

清張庚說："花鳥有三派：一爲鉤染，一爲没骨，一爲寫意"。〔註二〕黃賓虹的花鳥畫屬於寫意一派。寫意花鳥以明代的陳白陽（陳淳）、徐青藤（徐渭）這一畫風對後世影響最大。畫史上說白陽花鳥"一花半葉，淡墨欹豪，存疎斜歷亂之致。久之，淡色墨痕與之俱化"。而青藤則"縱横不拘繩墨"，"涉筆瀟灑，天趣燦發，可稱散僧入聖"。他們在明代花鳥畫派中别樹一幟。其風格、畫法，在清代得到揚州八怪之李復堂、金冬心、李方膺、高南阜的繼承，並爲之發揚光大。陳師曾說八怪"往往不守繩墨，或變其師法，自出機杼，是清朝花鳥之一變"。〔註三〕黃賓虹也說："多縱横馳騁，不拘繩墨，得於天趣爲多"。〔註四〕到了清代晚期，趙之謙遠取兩宋寫生，近受揚州八怪的影響，融兩者於一爐，兼之他又長於金石之學，汲取金石趣味及篆隸書法入畫，其花卉設色濃艷古雅，風格宏肆奇崛，形成另一格局的花鳥畫風，啓"海上畫派"之先聲。繼之有任伯年，他曾受明末陳老蓮的影響，後取清惲南田、華新羅等畫法，創色彩清新明麗，筆致流利，揮灑自如，形象活潑生動的寫意花鳥之新風格，成爲"海上畫派"前期的代表。繼任伯年而起的"海上畫派"後期代表人物爲吳昌碩，畫風又爲之一變，爲近代寫意花鳥開闢了一個新世界，他的影響至爲深廣，從此近代寫意花鳥畫大都受吳昌碩畫風的影響，花鳥畫壇幾乎人人缶廬，家家昌碩了。的確在近代寫意花鳥畫不受吳風的影響，另闢天地的也確實不多，連花鳥畫大師齊白石都以"青藤雪個遠凡胎，老缶（吳昌碩）衰年别有才，我欲九原爲走狗，三家門下轉輪來"。張宗祥說黃賓虹的花卉畫"完全另闢了一個世界"，這不是誇張其辭，看看黃賓虹的花鳥畫，確能數得上其中的一個。

那麼，黃賓虹花鳥畫有甚麼特色呢？我還以爲張宗祥先生說得最恰當。他說黃賓虹的花卉"看起來覺得淡、



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靜、古、雅，使人胸襟舒適”。這“淡、靜、古、雅”四個字，應該是他花鳥畫的最大特色。

說起“淡”，可以有幾種情況。盡洗鉛華，不事濃妝艷抹，這是一種“淡”，比如，畫法平淡沒有奇特之處，無驚人之舉，這種“淡”算不上是優點了；再者，描繪的對象都是我們日常所見，沒有甚麼奇花異草，也沒有特殊稀見的品種，很平常，這也可謂“淡”之一義。這些情況有的畫家有，畫起來也並不難，因此不是他的特點。我認爲黃賓虹花卉是“意淡”，以平常的狀物寫貌，通過筆墨、造意、經營位置，從而產生樸實無華的清淡的意境，即絢爛之極終歸於平淡，使人讀後有無窮的遐想，這正是黃賓虹花卉畫的一大特色。看黃賓虹的花卉，覺得越看越愛看，越看越有看頭。有時看他的花卉，使人想起宋人楊萬里的詩，看著看著，忽然眼前出現新的境界，頓覺“胸襟透脫矣”。我想張宗祥所謂“使人胸襟舒適”，恐怕也是這個道理。

“靜”，也可以從多方面去理解。表面看，一枝一葉不作搖曳之態，其狀寧靜，可謂一種“靜”；從筆墨上說，沒有電掣風馳的筆劃，也可算一種“靜”態；在構圖上，欹側橫斜，花葉交加，不求動勢，這也表現一種“靜”。可是對黃賓虹來說，畫花卉要求的是一種內在的“靜氣”，如不信，讓我錄幾則他關於“靜”字的理論。他說：“江山本如畫，內美靜中參，人巧奪天工，剪裁青出藍。”（一九四二年題山水）〔註五〕“意遠在能靜，境深尤貴曲，咫尺萬里遙，天遊自絕俗。”（一九五四年題山水册）“畫須熟中生，生澀不浮滑，自有靜氣而不甜俗。”（一九五三年題焦墨山水）“畫貴有靜氣，非但以修潔爲工。”（題山水）“畫得靜字訣，此妙品也；得和字訣，此南宗畫之妙品也。和字當於能留能圓處著意；靜字則用筆用墨之時，不可有矜心、作意，亦不可有草率敷衍之意。”（題山水）

他認爲“靜”，大自然本身存在，“靜”是自然界內含的美。這內美要用畫家的悟性去尋找、去表現，即所謂“人巧奪天工”，這是黃賓虹的藝術觀，這是根本；其次，能表現出“靜”，其意纔能深遠；再者，能得“靜”字，畫纔不甜俗；最後，畫貴有“靜氣”，不是矜持作態，也不是草率從事所能得到的，是自然中得來。這猶如東晉詩人陶淵明詩的境界：“採菊東籬下，悠然見南山。”在黃賓虹看來作花卉畫，要有一種安詳靜穆的胸臆，不火不躁，隨手拈來。古人云“淡泊明志，寧靜致遠。”黃賓虹花卉中所流露的“淡”和“靜”，大概也包含這一層境界罷！

“古”是黃賓虹花鳥畫的另一個特色。畫花卉要高古，好像和花卉本身有點背道而馳，因爲花和鳥都比較艷麗，和古不搭格，可是黃賓虹花卉所追求的是要“古”。這是因爲花鳥色艷，最容易流入甜俗，甜俗則其格不高，他的理論是“畫以格高意古……者爲上”。這和明末陳洪綬的美學觀是相同的。如何能表現高古的特色呢？其法在於用“拙”。他說：“畫不妨拙，拙則古厚之氣常存”，（題山水）即以拙來醫治甜俗。此外黃賓虹花卉的高古氣息，是和他以“金石趣味”入畫有很大關係的。他對古代金石器物及古文字有很高的修養，他的大篆書金石氣洋溢其間，用筆盤屈，古意盎然，與同時代寫鐘鼎文的書家大相異趣。他說：“金石之家，上窺商周彝器，兼工籀篆，以能博覽古今碑帖，得隸草真行之趣，通書法於畫法之中，深厚沉鬱，神與古會，以拙勝巧，以老取妍，絕非描頭畫角之徒所能比擬。”（見《畫法要旨》）又說：“畫法用筆綫條之美，純從金石、書畫、銅器、造像而來，剛柔得中，筆法起承轉合，在乎有勁。”（題山水）“清道咸金石學盛，篆籀分隸，椎搨碑碣精確，書畫相通，又駕前人而上，真內美也。”（一九五三年題《江村圖》）這些都說明金石修養對作畫的重要。因爲有了金石的素養，纔能神與古會，以金石趣味入畫，不描頭畫角，徒以形貌色相爲目的，所以他的花卉有一種與衆不同的古趣。

“雅”的對立面爲“俗”。（他所說的俗，不是指通俗的俗，而是指甜俗、庸俗。）元代黃公望指出畫有四病，即“邪、甜、俗、賴”。黃賓虹解釋說：“邪是用筆不正，甜是畫無內在美，俗是意境平凡、格調不高，賴是泥古不化、專事摹倣。”（見王伯敏編《黃賓虹畫語錄》）這四病黃賓虹曾多次說過要切忌。古拙最能醫治甜俗的毛病，他說：“今舊京人物花鳥學院體者，易於描摹貌似。再進一步學新羅山人或唐六如居士（唐寅），以輕鬆流動，不深究新羅、六如佳者正多古拙，與近代習見者不同，因爲作者學其流動而遺古拙。古拙不易學，而流動變爲浮滑，觀之令人可厭。流動中有古拙，纔有靜氣；無古拙處即浮而躁，以浮躁爲流動，是大誤也。”（一九四四年與傅怒庵書）花卉要古拙全仗用筆，用筆要如蟲嚙木、如錐畫沙、如屋漏痕、折釵股，筆劃如篆籀，所畫的綫條纔不浮不滑，這樣古趣自生，“雅”也在其間了。如果筆劃流動浮滑，容易甜俗，畫也就



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失去古雅之趣。我們看他的《梅花册頁》,枝榦虯健老辣,用筆如屈鐵盤絲,遒勁有力,古雅之趣躍然紙上。

黃賓虹的花鳥畫既有這些特色,那麽他對花鳥畫一定有他的觀點和理論,可惜他没有專門談花鳥畫的論文,他的見解衹有在他花鳥畫題識中見其一鱗半爪,這些零星的見解和理論,對我們理解他的作品很有幫助。現將盡可能收集到的資料著錄於下:

黄筌矜富貴,徐熙工野逸。兩宋闢畫院,體格早殊別。青藤白陽才不羈,繢事兼通文與詩。取神遺貌並千古,五百年下私淑之。筆勢飛騰氣蓬勃,脱屣勳名卧泉石。遂教璀璨花如錦,不傳丹青傳水墨。君不見將軍五季郭崇韜,夫人寫竹金錯刀。黯淡非憑燈取影,射窗直悟冰輪高,功師造化人中豪。(一九四〇年題水墨花卉卷)

有明一代花卉,論者以爲陳白陽妙而不工,陸包山工而不妙。茲擬兼採其長。(題牡丹)〔註六〕

元人寫花卉,筆意簡勁古厚,於理法極其嚴密,白陽、青藤猶有不逮。(一九四七年題花卉)

宋道君(宋徽宗趙佶)搜盡天下奇花怪石,而畫乏超逸之姿者,泥於跡也。(題花卉)

頑石而以靈秀之筆出之,古人遒勁如此,當不嫌拙。(題頑石圖)

含剛健於婀娜,脱去作家習氣,論畫者以似而不似爲上,熟中求生,亦是一法。辛卯冬日八十八叟賓虹。(題芍藥)

以點染寫花,含剛健於婀娜。(題設色芙蓉)

山水的美在"渾厚華滋",花草的美在"剛健婀娜"。〔註七〕畫山水要有神韻,畫花鳥要有情趣……畫花草徒有形似而無情趣,便是紙花。(王伯敏編《黄賓虹畫語錄》)

從這幾則畫語錄和題識,可以綜合爲以下幾個方面:

一、遺貌取神。黄賓虹認爲"遺貌取神"有兩方面的含義:一是對待傳統;二是對描繪的對象——花草。先説第一點,黄賓虹在談山水畫的學習傳統時,多次談到不要因襲摹倣,要遺作品的形,而取作品内在的精華——神。他喜歡明代陳白陽和徐青藤,在詩中説自己是生於他們五百年後,衹能私淑他們,但對陳白陽卻不是全盤肯定,認爲陳白陽的花卉妙而不工,而陸包山(陸治)卻工而不妙,他斟酌其間,"兼採其長"。他在題陳白陽畫山水詩中也説:"白陽山人師文壁(文徵明),畫惟以神不以迹,恍疑展卷驚蛟龍,風雨驟來绯素濕。"闡明師古人的作品,要師其神不師其跡,這和上面所引的含義是相同的。畫集中有一本梅花册頁,從上面題識來看是臨摹陳洪綬的畫稿,畫册雖然臨摹陳洪綬的梅花,但其用筆以及旨趣卻俱有黄賓虹自己的風格和面目。在題跋《雙鉤梅花》中説:"元人多作雙鉤花卉,每超逸有致,明賢秀勁當推陳章侯(陳洪綬),余略變其法爲之。"從這裏也可窺見他學習前人(包括臨摹)不是徒具其貌,而是取其内含超逸、秀勁的神韻。

第二,對花鳥要"遺貌取神",不要"泥於跡"。他批評宋徽宗雖搜盡天下奇花與怪石,由太泥於跡(即太重視對象外貌的相似和逼真)缺乏其超逸之姿致,因此提出"論畫者以似而不似爲上"。關於如何師造化的問題,他在畫論中談的比較多,一九四八年他與王伯敏書中説:"古人論畫謂'造化入畫,畫奪造化。''奪'字最難。造化,天地自然也,有形影,常人可見,取之較易;造化天地,有神有韻,此中内美,常人不可見。畫者能奪其神韻,纔是真畫。徒取形影,如案頭置盆景,非真畫也。""取神遺貌"無論是風景,抑或是花草都是他創作的原則。唐代美術史論家張彦遠説過:"古之畫,或能移其形似,而尚其骨氣,以形似之外求其畫,此難可與俗人道也;今之畫,縱得形似,而氣韻不生,以氣韻求其畫,則形似在其間矣。"〔註八〕形和神的關係,神是主要的,形似不一定能神似,惟有神似,形也在其間。黄賓虹的花鳥,處處重視神似,所以看他的花卉畫,無須宋人詩中所説



冊頁

“認桃無綠葉，辨杏有青枝”那樣依靠綠葉、青枝之有無來辨别是否是紅梅，仰或是桃花、紅杏，一看就能認出是甚麼花來。

二，嚴密的理法。黄賓虹畫花卉主張筆意要簡勁古厚，而理法要嚴密。“理”即事物的道理，亦可視爲萬物的生長規律；“法”是藝術的表現方法。他認爲元人的花卉，筆意簡勁古厚，而其理法又極爲嚴密，這一點是明人陳白陽、徐青藤所不及的，所以他反對一味地狂放，置理法於不顧。元代花鳥畫家以錢舜舉、王若水等爲最著名，他們繼承宋人的傳統，講求法度，以士氣作畫，無宋院體畫作家氣，其意簡而筆厚，這是明代陳白陽、徐青藤縱筆揮灑，不拘繩墨的寫意畫所不及的。黄賓虹繼承白陽、青藤的神妙處，又重視元人用筆古厚，理法嚴密的作風，他説：“唐人刻劃，宋畫獷悍，元季遺貌取神，特出其上。余于青藤、白陽之外，而又變之”。(一九四九年題《水仙梅石》)所以黄賓虹的花卉畫既不像青藤、白陽那樣狂放，卻有他們瀟灑的風度，更帶有元畫的神韻，形成他自己的面貌。

黄賓虹對華新羅(華喦)的花鳥也頗爲讚賞，認爲“清代之中，以華新羅之花鳥，方小師之山水，羅兩峰之人物，綽有大家風度”。(見《畫談》)但他揚弃華新羅的空疎，汲取其古厚沉著的優點，他説：“華新羅求脱太早，論者惜之。静觀新羅，有極生且拙者頗多，近古不多覯耳”。(一九四五年致傅怒庵書)對待一位畫家不可一概而論，而要分析其優缺點。通觀他的花鳥畫，有題擬新羅山人者，無不竭力表現華新羅的生拙古厚的地方。對惲壽平的花卉也有求脱太早之嫌。他説：“惲南田論畫，自謂虚空粉碎，未免求脱太早，如華新羅尤甚，故古人以遒勁爲難”。(一九五〇年致曾香亭書)花卉畫需有嚴密的理法，沉著遒勁的用筆，纔能生拙古厚，如果缺乏以上的基礎和功力，過早求脱，崇尚空靈，就容易蹈入空疎，這是黄賓虹花鳥畫所反對的。我們看黄賓虹早年的花卉，佈局疎朗，用色淡雅，而筆墨古厚，理法嚴密，無流滑空疎之感。

三，含剛健於婀娜。剛健和婀娜是一對矛盾，花卉的特點是色彩嬌艷，姿致婀娜，剛健是花卉内含的氣質，有剛健纔顯得生機勃勃。清鄭績《夢幻居畫學簡明》説：“寫花草不徒寫其嬌艷，要寫其氣骨。骨法用筆，筆氣在墨，然鍊墨用筆，往往流入粗豪，又失花之情態，殊少文雅”。可見兩者統一在一起，處理恰當不是很容易的。黄賓虹花卉畫的特點是“含剛健於婀娜”。爲甚麼要“含剛健於婀娜”？他認爲“婀娜多姿是花草本性，但花草是萬物中生機最盛的。疾風知勁草，剛健在内，不爲人覺察而已”。(見張振維《渾厚華滋，剛健婀娜》)剛健和婀娜是花草本身決定的，畫花卉不僅要表現外表的美，還要表現内含的美。黄賓虹的花卉不論木本如牡丹、芍藥、芙蓉、紫藤，或草本如牽牛、秋菊、水仙、蜀葵，外露婀娜之姿，内含剛健之質。除了塑造花草婀娜之姿、剛健之質的形象外，在用鍊上追求圓勁古拙的趣味，使剛健之質更爲加强，並饒有古雅之趣，和諧地將陽剛之美和陰柔之美統一在一起。

四、以似而不似爲上。作畫要脱去作家氣。甚麼是作家氣？按黄賓虹的意見，作家最大的習氣是刻劃、逼真，將花草當作標本來畫。這類畫縱然是“初觀令人驚嘆其技能之精工，諦視之而無天趣者爲下品”。所以提出要“似而不似爲上”。他説：“畫有三：一，絶似物象者，此欺世盜名之畫；二，絶不似物象者，往往托名寫意，魚目混珠，亦欺世盜名之畫；三，惟絶似又絶不似於物象者，此乃真畫”〔注九〕。又説：“作畫當以不似之似爲真似”。(一九五三年題山水)

黄賓虹的花卉畫取材很平凡，大都是日常所習見的花草，這種平凡的取材，和他曾比較長時間生活在農村有一定的關係。他籍貫皖南歙縣潭渡村，出生於浙江之金華，在他六歲時曾避太平天國戰爭至金華南鄉之里鄭山中。二十歲回原籍潭渡村居住，所居屋旁有花木之勝，他説：“及年三十棄舉業，力墾荒，嗜金石書畫，好遊山水”。“曾遊粵、桂、浙、閩、燕趙、齊魯、楚、蜀諸山”。還“曾偕友至貴池邑之烏湖渡、興漁湖、秋浦，齊山江上風景甚佳，擬卜居”。這些經歷使他有機會接近大自然，不僅是風景名勝，而自然界中花木雜卉、野草雜花也爲他所留心和愛好。這樣不覺自然地擷取入畫。如他在題畫中説：“前三十年梅炎入黄山，見野卉叢生邃谷中，多不識名，因寫爲圖。癸巳賓虹年九十”。又“水邊籬落，歸而寫此。癸巳賓虹年九十”。這種日常所見，俯拾皆是的花草作爲他



冊頁

花卉畫的題材，其習慣至老不衰。

黃賓虹的花卉畫，除了常畫的蜀葵、雁來紅、野菊花、秋海棠、蒲公英、石竹、玉簪以及山茶、梅花、金絲桃、玉蘭、月季、繡球、桃、李等外，還有許多不知名的野花，他都一一採入畫中。他有一本册頁，畫的多爲不爲人們注意的花草，如覆盃花、白蒻絨、紫霞盃、珊瑚鞭、鵝犁花、山海棠、和合花、山玉蘭、朱萱、查葡花、紫蘭、寶蓋花、玉手花等等。這些山花野草，多生長在山間地邊，一般老百姓纔知這些花草的特性、形狀。如紫蘭，她"形肖幽蘭峭壁生，紫花開罷葉舒芬，不唯娛目兼醫用，織女寒宵手不皸。"這是一種長在山間巖壁苔蘚中的小草，花紫色，冬天可以用來擦手，保護皮膚而不皸裂。這種特性恐怕衹有農民纔知道。紫霞盃是我們常見的一種野花，多生長在路邊草叢中，葉有細絨毛，花淺紫色，形狀似小酒盃，孩子們常採摘來玩，但多不知道她的名稱，也沒有見過畫家畫她，黃賓虹卻拿來作爲畫材。這些花草寄託著作者的思想感情。如白蒻絨，畫上題詩云："草本山花絨蒻白，潔於霜雪細生毫，我心純淨花相似，寫入鵝溪不計勞"。這些不登大雅之堂的花花草草，多爲文人所不齒，在黃賓虹畫來卻那樣親切可愛。

此外黃賓虹也喜將農作物採入畫中。他有一幅《小麥蠶豆圖》，是一幅農村生活的寫照，雖然沒有其他事物，卻能引起我們的聯想：春暮夏初，正是"梅子留酸軟齒牙"的季節，麥子已經吐穗，蠶豆成莢，這是江南孩子最爲快樂的時候，因爲又有青蠶豆吃了。這幅畫他用沒骨法畫蠶豆葉，麥稈和麥穗用雙鈎法畫成，用折枝的形式表現其生長形狀和結構極合"理法"，給人感覺是那樣親切，可見他觀察力之深，藝術表現力之强，也顯示他選取題材的生活特色。

筆墨對黃賓虹來說是異常講究的，他有許多用筆用墨的理論，這些精闢獨到的見解，都是從實踐中得來的。讀他的花鳥畫，印象最深的是，他的筆墨總是圍繞表現對象和風格來講求。

他的花卉畫用筆古拙、圓厚、遒勁有力，有濃厚的金石趣味，特別是用篆籀筆法畫花畫榦，有蜿蜒盤屈之勢，筆道留得住又放得開，在花鳥畫家中具有獨特的、别開生面的特色。他晚年喜用禿筆，他曾有詩云："我有禿穎如屈鐵，清剛健勁無其匹。千金享帚輕泉刀，結綠青萍弗與易"。(一九四〇年題畫)禿鋒如鐵，增加了寓剛健於婀娜的趣味。關於用筆，他說："筆能留得住，由點之連續而成，則有盤屈蜿蜒之姿，即篆隸法也，觀唐宋人畫，有深厚處皆如是。蓋筆愈厚則神愈清，使筆要提得起，則緩處不妨緩，快處可更快，自能變化靈活，剛健中含有婀娜之致，勁利中而帶和厚之氣，洵稱入妙"。(見《沙田答問》)前人畫寫意花鳥畫，一般用筆都比較輕快流利，而慢而留的筆道很少，如任伯年就比較突出，用筆如疾風驟雨。而黃賓虹花鳥畫則用筆勁健盤屈，力透紙背。他認爲輕快流利，容易浮滑，不可能產生真正的力量，綫條也不圓厚古拙，那樣的畫就膚淺了。他說："筆力上紙，能透紙背，以此作畫，必不膚淺。"(一九四四年與傅怒庵書)"石濤大有才氣，功力亦深，晚年署耕心堂之作，用筆浮滑，殊少遒勁，頓失國畫正軌。"(一九四七年與鄭拙廬書)遒勁也不是一味用力，那樣又容易產生枯硬，還必須剛柔得宜。"作畫全在用筆下苦功，力能厭得住紙，而後力透紙背。然用力不可過剛，過剛則枯硬。……剛柔得中方是好畫。"(一九四七年與朱硯英書)讀黃賓虹的花卉畫，無論是花或枝、葉，無不遒勁有力，無浮滑之筆，其綫條渾厚圓勁，因此其花草似覺有極强的生命力。

畫花卉用筆最容易產生"塗"或"描"。描，則使人感到筆無活力，綫條僵化；塗，則易模糊一片，無筆法可尋，其畫使觀者興味索然。黃賓虹說："用筆之弊：一曰描，無起迄轉折之法；一曰塗，一枝濃筆，一枝淡筆，正開其色，全無筆法。"(一九四四年與傅怒庵書)又說："作畫最忌描、塗、抹。描，筆無起伏收尾，也無一波三折；塗，僅見其墨，不見其有筆，即墨中無筆也；抹，横拖直拉，非人用筆，是人被筆所用。"(一九四八年對王伯敏語)觀黃賓虹的花卉畫，其畫筆之分明，正如書家作書一樣，一筆之中，有起有迄，提按輕重，毫不含糊，而其筆劃無垂不縮，無往不復，沉著古厚，綫條古拙渾厚，體感很强。

黃賓虹花卉的墨法，最特殊之點，也是與衆不同的地方是他的宿墨法。我們仔細看他的花卉，都有運用宿墨



冊頁

的地方。宿墨,大家都知道是書家和畫家最忌用的。古人用墨極爲講究,要求硯必洗滌干淨,水要新汲不含雜質,墨必新磨,這樣剛磨出來的墨烏黑發亮而有精神。所以有“寧可三日不洗臉,不可一日不洗硯”之語。而黄賓虹則反其道而用之,他硯不常洗,硯中宿墨累累,今天未用完明天再用。他喜歡用宿墨,因爲宿墨有特殊的長處。他說:“用硯不能不淨,但筆含宿墨,有時益見其佳。倪雲林尤善此法,在善於領會而已。漸江僧學雲林,解用宿墨法,宿墨之妙,如用青綠。元人樸拙,亦善用宿墨而已”。(見《沙田答問》)“墨爲黑色,故呼之爲墨黑,用之得當,變黑爲亮,可稱之爲‘亮墨’。每於畫中之濃黑處,再積染一層墨,或點以極濃宿墨,幹後,此處極黑,與白處對照,尤見其黑,是爲‘亮墨’。亮墨妙用,一局畫之精神,或可賴之而煥發”。(《九十雜述》)這是他爲甚麽要用别人不敢使用的宿墨來作畫的理由,拿這一道理,和他的花卉畫對照觀察,就會發現他用宿墨之妙處。至於宿墨易髒,這是如何使用的問題。他說:“畫用宿墨,其胸次必先有寂靜高潔之觀,而後以幽淡天真出之。睹其畫者,自覺躁釋矜平”。(《畫談》)用宿墨之前,要戒躁,胸襟要寂靜高潔的意念,也就是說用之前先要有思想準備,不能浮躁,心平氣和,胸有幽淡的觀念,用自然而然的筆畫出。所以“宿墨法用筆,尤不得‘拖’、‘塗’、‘抹’,必須‘落’上去。不善學者,枯硬汙濁,形其丑惡”〔注十〕。宿墨是最難用的,用得不得法就會産生惡濁的墨色,一幅畫也爲之破壞,所以宿墨是前人忌用的。宿墨對花卉來說尤爲難用,這是因爲山水用筆較繁,宿墨便於濃淡對照而“落”上。花卉則不然,筆簡要用得恰當,否則前功盡棄。黄賓虹晚年對宿墨仍運用不輟,達到爐火純青的程度。如九十歲所畫桂花,幹先以淡墨,再用以宿墨,葉以淡墨先畫葉片,再以宿墨畫筋以破之,因此全枝顯得異常渾厚而有精神,觀者覽之精神爲之振奮,這就是宿墨的妙處。宿墨在“水墨之中,含帶粗滓,不見汙濁,益顯清華”,(《畫法要旨》)這是其他墨色所起不到的效果。

有人說黄賓虹的山水畫的畫風可概括一個“密”字,而他的花卉畫可概括一個“簡”字。這一看法雖不夠全面,也有一定的道理。密和簡大致上可包括兩個方面:一是指構圖(包括繁簡、疎密、虛實等關係);一是指筆墨(主要指繁簡)。黄賓虹的山水畫,大都構圖繁復,層巒密林,重重疊疊,可謂得一個“密”字;至於筆墨,他喜歡用積墨法,層次深厚,幾乎無隙可尋,但密不嫌繁,其空間感乃極强,有渾厚華滋,生機蓬勃的意趣。至於他的花卉和山水畫相比較,無論在構圖上,或筆墨上都要簡約得多。對繁簡、疎密的關係他有很精闢的理論。他說:

繁簡在意,不徒在貌;貌之簡,其意貴繁。(與傅怒庵書)

龔半千言:“宋人千筆萬筆無筆不簡,元人三筆兩筆無筆不繁”。古人重筆法,而不論簡,繁簡在意,不在貌也。(題《重巒山寺》)

從上列兩則畫論來看,密和簡在於意不在於貌,黄賓虹的花卉,看起來筆墨簡約,而其意並不簡單。他有一幅《湖石芭蕉圖》,太湖石斜倚畫面,寥寥數筆,旁邊二株芭蕉,一大一小,僅有幾片葉子,畫面極爲疎朗,著墨不多。這幅畫的立意,上面的題詩已經點出:庭中祇可容一本,揀葉題詩不在多。這正道出這幅畫雖簡約,而寓意很深,特别是最後一句,如果芭蕉密密叢叢,夜里作惡的風雨來了,“夜深其奈雨聲何”。所以作畫要看起來“貌之簡者,其意貴繁”。

總的看來,黄賓虹的花鳥畫的風格是比較簡約,佈局疎朗,不作繁枝密葉,其用筆雖簡,意境且很深,是少少許勝多多許。畫要達到筆簡意深,需要很高的修養,要高度的藝術技巧和功底,他自己也說“簡筆畫,非凝神靜氣,興會淋漓,不克奏功”。(題山水)黄賓虹的花卉筆簡意深,畫來極其自然,隨手拈來,自由自在,不刻意做作,足見他簡筆畫功力之深。

縱觀黄賓虹的花鳥畫(尤其是晚年),確與時賢相左,他的創作爲花鳥畫另闢了一個世界。其作品可以用他



冊頁

自己的畫論來概括：即格高意古，墨妙筆精，景物幽閑，思遠理深，氣象瀟灑。

回憶五十年代初，我在杭州中央美術學院華東分院念書，黃老先生是我們學院的教授，那時他已近九十高齡，不能親自到校授課，而我們學生可以自由地到他家裏請教。有時周末下午無課，我們三兩同學愛到他家裏看他作畫。每次去的時候，總見他坐在畫案前作畫或寫篆書。我們一去他放下畫筆，熱情招待我們，給我們談藝術上的問題。我們有時靜侍一邊看他作畫，他一邊作畫一邊講他爲甚麼這樣畫，問我們有沒有注意他手上的畫筆在轉動。他多次用手掌五指作比方講解齊與不齊的美學理論。有時談黃山，有時還講一些近代中國畫壇的掌故。可惜當時對他所講理解不深，今天讀他的畫，深感還不能真正懂得他的畫。拙文僅是一篇學習黃先生花鳥畫的筆記，可能有曲解和不恰當之處，謹請讀者指正。

一九九六年十月

〔註一〕 見一九六二年第十期《東海》。

〔註二〕 見清張庚著《國朝畫徵錄》。

〔註三〕 見近人陳師曾《中國繪畫史》。

〔註四〕 見黃賓虹著《古畫微》。

〔註五〕 本文所有黃賓虹畫論、畫語錄、題識，均引自趙志鈞編《黃賓虹美術文集》、《黃賓虹論畫錄》，王伯敏編《黃賓虹畫語錄》，不另註明。

〔註六〕 “論者以爲陳白陽妙而不工；陸包山工而不妙。”爲明王世貞評陳淳、陸治和周之冕的話，原作“寫花卉者，無如吳郡，吳郡自沈啓南之後，有陳道復、陸叔平，然道復妙而不真，叔平真而不妙，之冕能兼二子長。”見《海虞畫苑略》引。黃賓虹改“真”字爲“工”，自有他的含義。

〔註七〕 見張振維《渾厚華滋、剛健婀娜——回憶黃賓虹老師論畫片斷》。

〔註八〕 見唐張彥遠《歷代名畫記・論畫六法》。

〔註九〕 見王伯敏編《黃賓虹畫語錄》。

〔註十〕 見朱金樓《近代山水畫大家——黃賓虹先生》。



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Opening Up a New World

Notes on Huang Binhong’s Flower and Bird Paintings

by Wang Jingxian

Top class paintings are high in style, classical, skillful in brush work, gentle and serene in scenery, meaningful, natural and unrestrained, something that cannot be obtained by just imitating shapes.

This is a section of painting theory by Huang Binhong in an inscription for his landscape painting ‘‘Idle Talk Beside a Stream’’. Although it is written for landscape paintings, I think it is also suitable for his flower and bird paintings.

In mentioning Huang Binhong, we think of his landscape paintings because his name is closely connected with this genre. But few people are acquainted to his flower and bird paintings. A thick album of flower and bird paintings lying before us, I think, will surprise many people in that the flowers, birds, grass and insects, so novel and queer, were created by a landscape master painter. Landscape paintings are Mr. Huang’s ‘‘strong point’’, but his flower and bird paintings are in no way inferior. Perhaps some people will think that Huang Binhong draws them once in a while as a kind of break from his main ‘‘landscape profession’’. While turning over the leaves of this album, I felt that this is not so. When you look at the flower and bird paintings by famous painters which he carefully copied, and so many sketches, you will feel that these are not done rashly by Huang Binhong. He studied them profoundly.

I remember in the 1960s, at a forum on Huang Binhong’s paintings exhibition, Mr. Zhang Zongxiang, scholar and calligrapher in Hangzhou, an old friend of the artist, said, ‘‘With regard to flowers, people know that Hun Qingru is characterized by fine brushwork and close attention to detail and beauty; Fang Lanchi, penetration and elegance; Jin Shoumen, simplicity and lack of sophistication; Li Futang, indulgence; Hua Xinluo, prettiness; Zhao Shu, boldness and generosity; Xu Gu, brightness and hotness; and Wu Changshuo, boldness. To mention some earlier artists, like Ruo Nantian and Wang An, they could represent a period and are world famous. Old Bin often paints landscape and flowers to mould his temperament. But, please look, is any of his brushwork, coloring and layout similar to the above-mentioned painters? To be exact, he has opened up a new world. His works seem light, serene, classical, elegant, making people broad-minded, with no need to depict red plums with what people in the Song Dynasty say, ‘‘Peaches without green leaves and apricots with green branches’’, and you know what kind of flower he paints’’ *(Note 1)*. ‘‘To have entirely opened up a new world,’’ just fits the flower and bird paintings by Huang Binhong.

Since paintings are divided into figure, landscape and flower and bird classifications in the Tang Dynasty, many painters have painted the latter. Many famous painters have appeared in the ‘‘History of Chinese Paintings,’’ and numerous new schools have been opened up. They have all enjoyed admiration for a period of time.

Zhang Geng in the Qing Dynasty said, ‘‘There are three schools of flower and bird paintings: line drawing and coloring, boneless and freehand brushwork,’’ *(Note 2)*. Huang Binhong’s flower and bird paintings belong to freehand brushwork. The brushwork by Chen Baiyang (Chen Chun) and Xu Qingteng (Xu Wei) extremely affected the later generation. In painting history, it described Baiyang’s flower and bird paintings as ‘‘a flower, half leaf, light ink, bold, unconstrained, scattered and confused, but as time passes light color and ink merges.’’ But Qingteng’s ‘‘free in length and breadth’’, and ‘‘natural and unrestrained in brush, brilliant in natural interest, like a monk becoming sacred’’. They had a style of their own. Their style and method were inherited and developed by Li Futang, Jin Dongxin, Li Fangying and Gao Nanfu who are among the eight queer painters in Yangzhou. Chen Shizeng said these eight queer painters ‘‘didn’t always stick to painting rules and regulations. They changed their master’s methods to be original in conception. This was a change in the Qing Dynasty flower and bird paintings,’’ *(Note 3)*. Huang Binhong also said, ‘‘To gallop in all directions, not to stick to rules and regulations gains most from natural interest’’ *(Note 4)*. Till the late Qing Dynasty, Zhao Zhiqian adopted sketches by the two schools of the past and was also influenced by the Yangzhou eight queer painters, merging the two. Besides, as he was good at studying and absorbed interesting ancient bronze and stone table inscriptions and seal characters (a style of Chinese calligraphy) in



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painting, his flower coloring is gaudy and of classical elegance, grand and strange in style, forming another kind of flower and bird painting style and heralding the ''sea painting school''. Next was Ren Bonian. He has been influenced by Chen Laolian in the late Ming Dynasty and then adopted the method of Yun Nantian and Hua Xinluo in the Qing Dynasty, creating a style of flower and bird paintings in freehand brushwork, fresh and bright in color, smooth in brushwork, free in drawing and lively in image, becoming representative in the early days of the ''sea painting school''. The representative of the later days of ''sea painting school'' following Ren Bonian was Wu Changshuo. He changed the style and created a new world for modern flower and bird paintings in freehand brushwork. He exerted great influence and most modern flower and bird paintings in freehand brushwork were influenced by him. He dominated the flower and bird painting world. There were really not many flower and bird paintings in freehand brushwork not influenced by Wu Changshuo and opening a new world. Even flower and bird painting Master Qi Baishi said, ''On the green vine is an ordinary fetus and Lao Yao (Wu Changshuo) is talented in his old age. I want to be a running dog at the Ninth Plain, and will turn wheels at the Three Schools' door.'' What Zhang Zongxiang said about Huang Binhong's flower and bird paintings ''completely opens up a world'' is not an exaggeration. Look at his flower and bird paintings, he is one in the world.

What are the characteristics of flower and bird paintings by Huang Binhong? I still think that what Zhang Zongxiang said is most suitable. He said that flowers painted by Huang Binhong ''seem light, serene, classical, elegant and make people broad – minded.'' These four words ''light, serene, classical and elegant'' should be the largest characteristics of his flower and bird paintings.

As for ''light'', it has several meanings. To use lead powder and not gaudy colors is a kind of 'light'; for instance, composition without queerness and astonishment is also a kind of ''light''; moreover, the objects we draw are daily things, without strange flowers and grass nor special rare things, very ordinary and insipid, and that also means ''light''. Some painters possess these characteristics, but they are not easy to express by drawing. Therefore, they are not their characteristics. I think flowers painted by Huang Binhong are ''light in meaning''. To draw ordinary things by pen and ink, conception and composition produces simple, unadorned, and light artistic conception, that is, extremely gorgeous, causing endless reverie after people see this kind of painting. This is a great characteristic in Huang Binhong's flower paintings. The more one looks at them, the more one admires them. Sometimes, when you look at his flowers, you will think of a poem by Yang Wanli in the Song Dynasty. You gaze, gaze and suddenly a new realm appears before your eyes and you feel ''broad – minded''. I think what Zhang Shouxiang said, ''making people broad – minded'' is perhaps this reason.

''Serene'' may also be understood from many aspects. On the surface, a branch and leaf not swaying, but still may be said to be a kind of ''serene'' object. From pen and ink, a brush without thunder and storm may also be a kind of ''serene'' situation. In composition, the crossing and slanting of flowers and leaves without motion is also a kind of ''serene'' expression. But to Huang Binhong, to draw flowers in this way is just like drawing a lifeless plant specimen. Huang Binhong demands a kind of inner ''serene air''. If you don't believe it, let me express some of this theories on ''serene'': Picturesque landscape contains beauty in serenity; people with wonderful workmanship excel nature, and indigo blue is extracted from the indigo plant (an inscription for a landscape painting in 1942), *(Note 5)*. To be magnificently conceived depends on being serene. A profound realm has no noble song. A short distance away, yet 10,000 li apart, you will naturally be cut off from vulgar things while wandering in the sky. (An inscription to a landscape album in 1954). Paintings should be created from skill, not smooth and showy, having a serene air but not sweet and vulgar. (An inscription to a burned black color landscape in 1953.) Painting is noble for having a serene air and not being good at decorating. (An inscription to a landscape.) Paintings with serenity are good; paintings with gentleness are excellent works of South School Painting. For gentleness, you take care in staying and rounding; for serenity, you cannot be conceited when using pen and ink and neither be careless and perfunctory in conception, (an inscription for a landscape.)

The artist thinks ''serene'' exists in nature itself and is an inner beauty in nature which can only be found in painters' comprehension and expressed by the so – called ''wonderful workmanship excelling nature.'' This is Huang Binhong's aesthetic standard. This is the foundation. Next, if ''serenity''can



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be expressed, its meaning is profound. Moreover, if ‘‘serenity’’ can be obtained, a painting will not be sweet and vulgar. Lastly, a painting is precious for having ‘‘serenity,’’ not by restrained nor hasty action but from nature. It is really like what poet Tao Yuanming in the Jin Dynasty wrote in one of his poems, ‘‘Picking chrysanthemums at the eastern fence to see the South Hill is carefree and leisurely.’’ Huang Binhong thinks drawing flower paintings needs a solemn and quiet state of mind, not restlessness but picking up at random.

‘‘Classical’’ is another characteristic of Huang Binhong's flower and bird paintings. To draw flowers and birds should be fine and classical, but this is not real because flowers and birds are relatively bright – colored and beautiful and have nothing to do with classic. But Huang Binhong pursues classicality for his flower and bird paintings, because flowers and birds are of bright colors which are easy to become sweet and vulgar. Sweet and vulgar are not high – class style. His theory is ‘‘Fine paintings should be high – class in style and classical in meaning.’’ It is similar as the aesthetic view of Chen Hongshou at the end of the Ming Dynasty. How should high – class and classic characteristics be expressed? The method is to be ‘‘bold’’. He said, ‘‘Painting may be bold and classic, but a profound air will always exist,’’ (an inscription to a landscape). That is, to cure sweet and vulgar with boldness. Huang Binhong's flowers are high – class and classic in style which is greatly related to his interest in the study of inscriptions on ancient bronzes and stone tablets. He has high accomplishments on ancient bronze, stone objects and ancient characters. His greater seal character writings are influenced by inscriptions on bronze and stone objects sweeping in brushwork and full of classic flavor. It is quite different from calligraphers of inscriptions on ancient bronze objects in the same era. He said, ‘‘Epigraphists look at words on wine vessels in the Shang and Zhou Dynasties for their seal characters and read extensively ancient and modern rubbings from stone inscriptions for official script, cursive hand and semi – cursive script. By adopting calligraphy technique in painting, it will be profound, gloomy, classical, winning superb craftsmanship by boldness and beauty by classicality. It cannot be compared to ordinary paintings, (see ‘‘Key to Technique of Painting). He also said, ‘‘The beauty of lines in painting comes from inscriptions on ancient bronze and stone tablets, calligraphy, bronze ware and statues. It is moderate in strength and graceful. The composition is compact,’’ (an inscription to a landscape). ‘‘In Emperor Daoxian's reign in the Qing Dynasty, epigraphy flourished. Seal character and official script on rubbings from tablets were precise. Calligraphy and painting were interlinked. They exceeded their predecessors and had real inner beauty,’’ (an inscription to ‘‘River Village’’ in 1953). All these prove that the accomplishment of epigraphy is important to painting. Because with the accomplishment, spirit will meet antiquity. By adding epigraphic interest into painting, it will not be plane in shape. Therefore, his flowers have a kind of classic interest different from others.

The opposite of ‘‘elegant’’ is ‘‘vulgar.’’ Boldness cannot only express high – class and classicality, but also cure vulgarity. (What he said about vulgar is not popular but sweet and vulgar.) Huang Gongwang in the Yuan Dynasty pointed out that painting has four illnesses: ‘‘irregularity, sweetness, vulgarity and relying’’. Huang Binhong explained, ‘‘Irregular is irregular in using pens; sweetness is without inner beauty; vulgar is plane in artistic conception; and relying is to obstinately follow ancient ways and to imitate,’’ (see ‘‘Quotations from Huang Binhong's Paintings’’ edited by Wang Bomin). Huang Binhong often said that these four illnesses should be avoided and classicality and boldness can cure sweetness and vulgarity. He said, ‘‘Today, old Beijing figure, flower and bird fine art institutes like to portray likeness and further learn from Xinluo Shanren or Tang Liuru Lay Buddhist (Tang Yin). They learned light and fluent painting ways but not Xinluo and Liuru's classic and boldness. It is difficult to learn classic and fluency, so that fluency becomes impetuous and disgusting. Fluency with classic and boldness will be serene; without classicality and boldness there will be impetuosity. It is a great mistake by taking impetuosity as fluent,’’ (a letter to Bo Nu' an in 1944). To make flowers classic and bold depends on using pens, like insects chewing wood, an owl drawing on sand, a house crevice breaking a section. Strokes are like carving a seal and lines to be drawn will not be impetuous; and classicality and ‘‘elegance’’ will appear. If strokes are fluent and impetuous, they will easily become sweet and vulgar and the painting will lose its classicality and elegance. If we look at his ‘‘Plum Blossom Album,’’ all branches are strong like bending iron, classicality and elegance appear on



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the paper.

As Huang Binhong's flower and bird paintings have such characteristics, he must have a certain view and theory on flower and bird paintings, but has written no essays on them. Some of his views can only be seen in inscriptions to his flower and bird paintings. These fragmentary views and theory help us very much to understand his works. I now put down material and writing as much as possible in the following: Huang Quan shows riches and honor, Xu Xi was unrestrained. The two schools opened an art academy, and their styles were different. Qingteng and Baiyang were unruly and their paintings combined essay and poem. Their paintings were supernatural for immortality and privately learned after 500 years. With pen power flourishing, they divorced from meritorious names and lie on a stone by a spring. To make bright flowers look like brocade and not to hand down a painting but an ink and wash. Have you seen General Guo Chongtao's wife painting bamboo with a gold knife? Dimness is not a shadow caused by a lantern, light from a window will directly affect an ice ring, and one who can learn from nature is a hero among people, (an inscription to an ink and wash flower scroll in 1940). People say that flower paintings in the Ming Dynasty by Chen Baiyang are wonderful but not skillful, and Lu Baoshan, skillful but not wonderful. I want to have both, (an inscription to ''Peony''), *(Note 6)*.

Flowers painted by people in the Yuan Dynasty are simple, vigorous, classical and profound in brushwork, and strict in composition that Baiyang and Qingteng cannot compare.

Song Daojun (Song Zhizong, Zhao Ji), searched all strange flowers and weird stones in the world, but his paintings lacked unconventional grace because he paid attention to shapes, (an inscription to ''Flowers''.)

Ancient people painted insensate stones with ingenious pens, vigorous and bold. (An inscription to ''Insensate Stones''.)

Painters should cast off their bad habits and contain grace in strength. Excellent paintings should seem alike, but not like real things. It is a way to get life through skills. Binhong was at the age of 88. (An inscription to ''Chinese Herbacous Peony''.)

Add details to flowers to contain strength in grace. (An inscription to ''Painting Cottonrose Hibiscus'' in color.)

Landscapes are beautiful in simplicity and vigor, and flowers and grass in strength and grace, *(Note 7)*. We must paint mountains and rivers with romantic charm and flowers and birds with interest.... Flowers and grass painted in shapes without interest are paper flowers. (''Quotations from Huang Binhong's Paintings,'' edited by Wang Bomin.) From these quotations and inscriptions, we may summarize in the following aspects:

1. To leave behind shape and take spirit. Huang Binhong thinks there are two meanings: one is tradition; and two is flowers and grass – – objects for painting. First, while talking on learning landscape painting, Huang Binhong said many times that one should not imitate, but leave behind the shape of the work and take its inner essence – – spirit. He likes Chen Baiyang and Xu Qingteng in the Ming Dynasty and said in his poems that he was born 500 years after them, but he privately studies them. He cannot completely approve of Chen Baiyang. He considers flowers by Chen Baiyang are wonderful but not skillful and by Lu Baoshan (Lu Zhi), skillful but not wonderful. He has both of their styles after consideration. He said in an inscription of a poem to a landscape painting by Chen Baiyang, ''Baiyang Shanren learned from Wen Bi (Wen Zhiming) and his paintings stress on spirit and not shape. To look at his paintings, one feels as if a flood, dragon and stone come suddenly and wet one's fine silk.'' This explains that in order to learn from ancient people's works, one must learn his spirit and not shape. This is the same as the meaning quoted above. In his collection of paintings, there is a plum blossom album which, from the above inscriptions, are rough sketches copied from old Hongshou. Although they were copied from plum blossoms by Chen Hongshou, the technique and interest are of Huang Binhong's style and feature. In a short comment on ''Twin Plum Blossoms,'' he said, ''Yuan Dynasty people always painted twin flowers, unconventionally graceful. Those by Chen Zhanghou (Chen Hongshou) are bright, virtuous, beautiful and vigorous, and I slightly change the method.'' From this we can see that he learned from his predecessors (including copying) not shapes, but



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inner unconventionally graceful, beautiful and vigorous romantic charm.

Secondly, for flowers and birds, we must ''leave behind shape and take spirit'', not ''pay attention to shapes''. He criticized Song Zhizong that he searched for all strange flowers and weird stones in the world and because he paid too much attention to shapes (i.e., the likeness of an object's outer appearance) and lacked unconventional charm. Therefore, he put forward the idea that ''excellent paintings should seem like, but not like real things.'' As for how to learn from nature, he has said much in his discussions on painting. In his letter to Wang Bomin in 1948, he said, ''Ancient people said that 'nature goes into painting, and painting seizes nature'. The word 'to seize' is very difficult to comprehend. Nature is natural world. There are shapes and shadows which are easily to take in; nature's world has spirit and charm, the inner beauty which ordinarily cannot be seen. Real paintings can seize the spirit and charm. With only shape and shadow, the painting is like a potted landscape and not a real painting''. ''To take spirit and to leave behind shape'' is his principle for painting landscape or flowers and grass. Zhang Yanyuan, theorist on the history of fine arts in the Tang Dynasty said, ''Ancient paintings can leave behind shape and keep their backbone. Painting is created from shape. It cannot be understood by common people. Today's paintings have shape but no charm. Paintings with charm will naturally have shape.'' *(Note 8)*. With regard to the relationship between shape and spirit, the latter is the chief. It might be similar in shape, but not in spirit. Only when similar in spirit, shape will be there. Huang Binhong's flower and bird paintings stress likeness in spirit. Therefore when looking at his flower paintings, we easily recognize what flower it is and not like what a Song Dynasty poem said, ''To know peaches without green leaves and apricots with green branches'' to distinguish red plums by green leaves and branches.

2. Strict logic and method. In his flower paintings, Huang Binhong advocates that strokes should be simple, vigorous, classical and profound and strictly logical. ''Logic'' is the principle of things, or the law of growth of all things on earth. ''Method'' is the method of art expression. He considers flowers painted by Yuan Dynasty people were simple, vigorous, classical and profound in strokes and strict in logic, which Chen Baiyang and Xu Qingteng in the Ming Dynasty were inferior to them. Therefore he opposes blindly sticking to unruliness, regardless of logic and method. Among flower and bird painters in the Yuan Dynasty, Qian Shunju and Wang Ruoshui were the most famous. They inherited the tradition of Song Dynasty people and paid attention to law and painted with morale. They had no habits of institutional painters in the Song Dynasty. They were simple in concept and profound in strokes. These were incomparable by Chen Baiyang and Xu Qingteng's unruly and lawless freehand paintings. While inheriting Baiyang and Qingteng's wonder, Huang Binhong also pays attention to Yuan Dynasty people's work style of classical and profound strokes and strict logic and method. He said, ''Tang Dynasty people were good at carving, Song Dynasty paintings were rustic and Yuan Dynasty people left behind shape and took spirit and surpassed them. Besides Qingteng and Baiyang, I altered them again.'' (An inscription to ''Narcissus, Plum and Stone'' in 1949.) Therefore, Huang Binhong's flower paintings are not unruly as Qingteng and Baiyang's, but have their natural and restrained manner. They have also romantic charm of Yuan Dynasty paintings, forming its own style.

Huang Binhong appreciates the flower and bird paintings by Hua Xinluo (Hua Yan) very much. He thinks that ''In the Qing Dynasty, flower and bird paintings by Hua Xinluo, landscape paintings by Fang Xiaoshi and figure paintings by Luo Liangfeng have the manner of a great master.'' (See ''On Painting''.) But he discards Hua Xinluo's emptiness and absorbs his good classical and profound points. He said, ''Hua Xinluo sought to get away from the old too early. What a pity. To quietly look at Xinluo's works, he had many new and bold places which are rarely seen in recent and ancient times.'' (A letter to Fu Nu'an in 1945). You must analyze a painter's strong and weak points. Among his flower and bird paintings, a theme similar in manner to Xinluo Shanren he expresses the boldness and classical profundity of Hua Xinluo. As for Yun Shouping's flower paintings, he also sought to get away from the old too early. ''Yun Nantian said his paintings were empty and broken. He tried to get away from the old too early, even earlier than Hua Xinluo. Ancient people found it difficult to use vigorous strokes.'' (A letter to Zeng Xiangting in 1950.) Flower paintings can be bold, classical and profound by applying strict composition and composed, vigorous strokes. If these basic skills are lacking, it is easy to fall into emptiness by seeking to get away from the old too early



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and paying attention to intelligence. This is what Huang Binhong opposes in flower and bird paintings. Flowers painted by Huang Binhong in his early years are sparse and bright in composition and light, elegant in color but have no feeling of sparseness because of his classical and profound strokes and strict composition.

3. To show strength in grace. Strength and grace are contradictory. Flowers feature bright colors and graceful shapes and strength is the inner quality of flowers. Strength shows vitality. In his ''Brief Introduction to Menghuaju Paintings'', Zheng Ji in the Qing Dynasty said, ''For flowers and grass, we not only paint their delicacy and charm, but also their strength. Strength comes from the brush and the brush from ink. By using only ink and brush, the paintings will be bold. To lose flower spirit there will be no elegance.'' It is not easy to unify the two and treat them properly. The characteristic of Huang Binhong's flower paintings is ''to show strength in grace.'' Why ''show strength in grace''? He considers that ''Grace and looks are the nature of flowers and grass, and flowers and grass flourishing most among all things in the world. A strong wind knows strong grass. It has inner strength that is not felt by people.'' (See ''Simple, Vigorous, Splendid and Graceful'' by Zhang Zhenwei.) To draw flowers one should not only express the outer beauty, but also the inner beauty. Huang Binhong displays outer grace and inner vigor of flowers whether woody plants like the peony, Chinese herbaceous peony, cottonrose hibiscus, wisteria, or herbs like morning glory, autumn chrysanthemum, narcissus and hollyhock. Apart from these, he uses bold strokes to make flowers more vigorous and classical, and harmoniously integrates the two.

4. "Top paintings seem to resemble, but do not resemble." One must get rid of a painter's habit in painting. What is a painter's habit? According to Huang Binhong, the biggest habit is to copy, true to life and to paint flowers and grass as specimens. Although these paintings are ''outstanding skillful work which amaze people at first, but are not interesting, cheap work at close examination.'' Therefore, he put forward the idea that ''top paintings seem to resemble but do not resemble.'' He said, ''There are three kinds of paintings: 1. A painting absolutely resembling an object gains fame by deceiving the public; 2. A painting absolutely not resembling an object always uses the name of freehand sketch to pass off the shame as genuine and also gains fame by deceiving the public; 3. A painting resembling and not resembling an object is a real painting.'' *(Note 9)*. He also said, ''A painting should really resemble if it is resembling from not resembling.'' (An inscription to a landscape in 1953.)

Huang Binhong takes very ordinary material for his flower paintings. Most of them are ordinary flowers and grass. They are related, in a certain way, to his rural life for a relatively long time. He is a native of Tandu Village, Xixian County in Anhui Province, although born in Jinhua, Zhejiang Province. He kept a distance from the Taiping Uprising and went to Zhengshan Mountain in south Jinhua at the age of six. At 20, he returned to Tandu Village. There were flowers and trees beside his house. He said, ''At 30, I left business and strove to reclaim wasteland. I like inscriptions on ancient bronzes and stone tablets, calligraphy and painting and traveling over mountains and rivers.'' ''I have travelled mountains in Guangdong, Guangxi, Zhejiang, Fujian as well as Hebei, Shandong, Hubei and Sichuan.'' He ''has gone to Niaohu Ferry in Guichi City, Xingyu Lake, Qiupu River and Qishan River with friends. Scenery there is beautiful. I intended to stay there.'' He has these experiences to approach nature, not only places of scenic and historical interest, but also flowers, trees and grass. He naturally absorbs all these into his paintings. He said in an inscription to a painting, ''In my early 30 years, Meiyan (Huang Binhong) went into Huangshan Mountain and saw wild flowers in deep valleys. I didn't know their names and paint them into pictures. Binhong at the age of 90.'' Again, ''Fence beside a river. I wrote this after returned. Bin was at the age of 90.'' These flowers and grass found everywhere are subjects for his flower paintings until he was old.

Huang Binhong always draws hollyhock, tricolor amaranth, wild chrysanthemum, begonia, dandelion, China pink, camellia, plum blossom, golden peach, yulan magnolia, rose, clustered peach and plum, besides many unknown wild flowers which he put in all his drawings. He has an album featuring flowers and grass which people never notice, such as red rasberry, whitefelt leucas, purple ray cup, coral whip, goose flower, mountain crabapple, closed flower, mountain yulan magnolia, red tawny daylily, cha grapes, zilan orchid, baoxu flower and jade - hand flower, etc. Most of these flowers and wild grass grow on mountains and the edge of fields. Perhaps only common people know the characteristics and shapes of these flowers and



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grass. For instance, the zilan orchid. ''Its shape is like a secluded orchid and it grows on precipices. After the blossoming purple flower, its leaves issue fragrance. It gives pleasure to the eyes and is used as a medicine. Textile women workers will not have cracked hands during cold nights when they use it.'' Only farmers know this characteristic. Purple ray cup is a kind of wild flower we often see. It grows mostly by roadsides and in a thick growth of grass. It is like a small wine cup with fine - hairy leaves and light purple flowers. Children always pick them when playing, but they don't know its name. No painters have ever been seen painting them, but Huang Binhong takes them for his material. These flowers and grass are the thought and feeling of the painter. For instance, whitefelt leucas. In a poem inscription, he said, ''Herb whitefelt leucas is spotlessly white like frost and snow. It resembles my pure heart and I paint it tirelessly beside a stream with ducks.'' These flowers and grass, not in good taste, are despised by men of letters, but are so lovely in Huang Binhong's paintings.

He has a painting of wheat and broad beans which is a portrayal of rural life. Although there is nothing else, it reminds us of the end of spring and the beginning of summer, a season of ''Plums that make people's teeth sour and soft'', when wheat has spouted ears and broad beans have borne pods. This is the happiest time for children south of the Yangtze River because they can again eat green broad beans. In this painting, Huang Binhong breaks the view that farm crops are never painted. He painted broad bean leaves by adopting the Mogu style of painting (colored strokes without contour lines) and wheat stalks and ears by a double - line method to paint them into shapes of breaking branches to display its growth and rational structure which is seen by people. We can see that he is profound in observing and strong in art expression is shown by his selection of subject matter.

Huang Binhong pays much attention to using brush and ink. He has many such brilliant theories derived from practice. The most profound impression on his flower and bird paintings is that he always uses his brush and ink in displaying objects and style.

He uses bold and vigorous brushes with a rich interest of inscriptions on ancient bronzes and stone tablets to draw flowers and branches with zigzag seal character brushwork. Strokes can stop on the spot and go on. They are unique and new features of flower and bird painters. In his old age, he liked to use ''bald'' writing brushes. He wrote in a poem, ''I have a bald writing brush like bent iron, incomparably vigorous. I spent a lot of money to enjoy using a broom - like brush like a light knife. I'll not give it away after I developed a liking for painting.'' (An inscription to a painting in 1940.) The iron - like brush head increases the interest of implying vigor in grace. With regard to using pens, he said, ''A pen can stop in one place as a stroke is made by continuous dots. It has a zigzag look, that is, the method of writing seal character and official script. They appear in all profound places of paintings in the Tang and Song dynasties. The stronger the brushwork, the clearer the spirit. We should hold a brush steadily, so we can use it slowly or fast, changeable and flexible to show grace in vigor, with mildness in strength. This is really wonderful.'' (See ''Shatian's Answers to Questions.'') When painting freehand flower and bird paintings, predecessors generally used brushes relatively lightly and smoothly, with few slow and staying still brushwork. For instance, Ren Bonian is relatively prominent, using brushes like storms. Huang Binhong uses brushes vigorously to draw flower and bird paintings as if strength penetrates the paper. He said lightness and smoothness easily become superficial which cannot produce real strength. Lines will not be strong and bold and paintings will be superficial. He said, ''A painting created with brush strength penetrating into the paper will not be superficial.'' (A letter to Fu Nu'an in 1944.) ''She Tao is highly talented and profoundly skilled, but his work in the name of Gengxin (Heart Cultivation) Studio in his old age was made by superficial but not vigorous brushwork and was devoid of Chinese painting standard.'' (A letter to a Zheng Zhuolu in 1947.) To be vigorous is not to blindly use strength which may become stiff and must be properly vigorous and soft. ''In painting, one must be hard on his brush with the strength to press the paper and penetrate the paper. One cannot use too much strength, otherwise it will be stiff. ...Paintings made by proper vigorous and soft strength are good ones.'' (A letter to Zhu Yanying in 1947.) In flower and bird paintings by Huang Binhong, there are vigorous, but no superficial brushwork in flowers, branches and leaves. The lines are vigorous and, therefore, flowers and grass seem to have very strong vitality.



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It will easily be ''scribbling'' and ''copying'' flowers and grass. ''Copying'' will make brushwork appear without vitality and the lines will look stiff; and ''scribbling'' will cause a stretch of blur and brushwork invisible and the painting will not be interesting. Huang Binhong said, ''There are two shortcomings in using a brush: one is copying, a method with a start, end and turning; the other is scribbling, a method with one brush in thick color, and the other in light color and merging them together. It has no brushwork at all.' (A letter to Fu Nu'an in 1994.) He also said, ''We should avoid copying, scribbling and smearing in painting. Copying is when the brush has no beginning and ending, as well as three turns; scribbling is when we only see ink and not brushwork, that is, no brushwork in ink; and smearing is when we pull brushes horizontally and vertically so that people do not use the brush, but are used by it.'' (A talk with Wang Bomin in 1948.) In Huang Binhong's flower paintings, there is distinct brushwork. Like calligraphy, there is a beginning, end, light raising and heavy pressing in a stroke which is steady and classical, and the line is bold and vigorous and strong in feeling.

The most special way Huang Binhong paints flowers is using overnight ink. Everyone knows that overnight ink is mostly avoided by calligraphers and painters. Ancient people paid much attention to using ink. The inkstone must be washed clean, the water contains no impurities and the ink must be newly ground. The ink will be shining and possess spirit. Therefore, there is a saying, ''rather not wash your face for three days, but you must wash an inkstone daily.'' Huang Binhong does the opposite. He doesn't often wash his inkstone, which is full of overnight ink. It will be used tomorrow if he has not used it up today. He likes to use overnight ink, because it has a special strong point. He said, ''An inkstone must be clean, but sometimes, a brush with overnight ink may be nicer. Ni Yunlin is especially good at using this method but he must know the difference. A monk in Zhejiang Province learned from Yunlin that overnight ink looks dark green.'' (See ''Shatian Answers Questions.'') ''Ink is black and called ink black. If properly used, it will be bright and called 'bright black.' If used in thick dark places in paintings and adding a layer of ink and a drop of very thick overnight ink, after drying, it will become pitch black, especially in contrast with white and is called 'bright ink'. By using bright ink properly, a painting will show its vigor.'' (''Notes at 90''.) This is why he uses overnight ink in painting which others dare not. Overnight ink easily becomes dirty, it is a question of how to use it. He said, ''To use overnight ink in painting, one must first have a calm and noble view. That is, he must first be mentally prepared, calm, without impetuosity and paint with a natural brush. Therefore, when using a brush with overnight ink, particularly one cannot pull, scribble and smear and must 'drop' it on the paper. For those who have not much knowhow, the strokes will appear stiff, dirty and ugly.'' *(Note 10)*. It is very difficult to use overnight ink and will cause dirty black marks and destroy a painting. Therefore, it has been generally avoided. It is particularly difficult to use overnight ink in flower paintings. In landscape paintings, it is complicated to use brush and overnight ink which can 'drop' to give better contrast between dark and light color. For flowers, it is different. Brushes should be used simply and properly, otherwise it will spoil everything. Huang Binhong still used overnight ink in his old age and attained perfection. For instance, in an osmanthus flower painting he painted at 90, he first used light and then overnight ink for branches and first light ink for leaves and then overnight ink for veins. As a result, the whole branch appears simple, vigorous and with spirit, exciting audiences. This is the advantage of overnight ink. Overnight ink ''contains course residue, it is without muddiness and appears clear and magnificent among ink and wash.'' (''Key too Painting''.) This is the effect the other ink cannot give.

Some people said that the style of Huang Binhong' s landscape paintings can be summarized in one word, ''dense'', and his flower paintings, ''simple''. There is a certain truth in this. The dense and simple style can generally include two aspects: one is composition (including the relations between complicated and simple, sparse and dense, false and true); the other is brush and ink (mainly complicated and simple). Most of Huang Binhong' s landscape paintings are complicated in composition, with peaks rising one higher than the other and range upon range of dense forests. It is ''dense''; as for brush and ink, he likes to overlap ink, good in layers, dense but not complicated, having a very strong space feeling and a simple, vigorous, magnificent and lively interest and charm. Compared with his landscape paintings, his flower paintings are much simpler in composition using brush and ink. He has a penetrating theory regarding the relations between com-



plicated and simple, and between sparse and dense. He said, ''complicated'' and simple in meaning but not in shape; a simple shape will have complicated meaning. (A letter to Fu Nu'an.) Gong Banqian said, 'People in the Song Dynasty all used brushes simply.' Ancient people paid attention to the way of using brushes and not simplicity. Because there are complicated and simple in meaning, not in shape.'' (An inscription to ''Overlapping Peaks and Temple.'')

For Huang Binhong's flower paintings, it seems simple using brush and ink, but their meaning is not simple. He has a painting ''Lake Stone and Bajiao Bananas'', in which a Taihu Lake stone lying flat in the picture is portrayed with a few strokes. Beside it there are two bajiao bananas, one large and one small, with only a few leaves. The picture is very sparse and bright, using little ink. The meaning of this painting has been pointed out in its poem inscription, ''The courtyard can only hold one stone and several leaves.'' This just shows that there are only a few strokes but has profound meaning -- especially the last sentence. If there are dense bajiao bananas, and there is a storm in the evening, what can one do about the sound late at night? Therefore, it must be ''simple in shape and complicated in meaning'' in painting.

In general, Huang Binhong's flower and bird paintings are relatively simple in style, sparse and bright in composition without numerous branches and dense leaves. They are simple by using brushes, but very profound in meaning. To do this one must have very high accomplishment and art technique and skill. He said himself, ''To paint with simple brushes, one must concentrate and be calm, otherwise you will not succeed.'' (An inscription to a landscape.)

Huang Binhong's flower and bird paintings (particularly those created in his old age) are really different from others. He has opened a new world for creating flower and bird paintings. His works can be summarized with his own words on the paintings, that is, high in style, classical in meaning, wonderful in ink and brush, gentle and serene scenes and objects, far thinking, profound theory and natural in an unrestrained atmosphere.

I recollect that in the early 1950s when I studied in the South China Branch of the Central Academy of Fine Arts, Old Mr. Huang was my professor. He was nearly 90 years old. He could not personally go to teach at the academy, but we students would go freely to his home to ask for advice. Sometimes when we had no classes at weekends or afternoons, we schoolmates in twos or threes liked to watch him paint at home. Each time we went, we always saw him sitting before a table painting or doing calligraphy. He would put down his brush, warmly welcome us and talk about art problems. Sometimes, we quietly watched him paint. He told us why he painted that way and asked us if we had seen the movement of his brush. Often he used five fingers to explain aesthetics relating to uniform and non-uniform strokes. What a pity that we didn't understand his theory very much then. Today, when we study his paintings, we feel that we still cannot really understand his paintings. My article is only some notes after learning from Mr. Huang's flower and bird paintings. It may be something I have misunderstood, and I hope readers will point out any mistakes to me.

October 1996

1. See ''East Sea'', issue 10, 1962.
2. See ''Court Painting'' by Zhang Geng in the Qing Dynasty.
3. See ''History of Chinese Painting'' by modern people Chen Shizeng.
4. See ''Ancient Paintings'' by Huang Binhong.
5. All words, quotations and inscriptions on paintings by Huang Binhong are quoted from ''Collection of Huang Binhong' s Art'' and ''Huang Binhong on Painting'' edited by Zhao Zhijun; and ''Huang Binhong's Quotation on Painting'' by Wang Bomin.
6. ''People say that flower paintings in the Ming Dynasty by Chen Baiyang are wonderful but not skillful and Lu Baoshan, skillful but not wonderful,'' are words by Wang Huizhen in the Ming Dynasty commenting on Chen Chun, Lu Zhi and Zhou Zhimian. Original words are ''Wu Qun is uncompared in painting flowers. After Shen Qinan, besides Wu Jun, are Chen Daofu and Lu Shuping, but Daofu is wonderful but not real and Shuping, real but not wonderful and Zhimian can have both.'' (See ''Haiyu Gallery''. Huang Binhong changed the word ''real'' into ''skillful,'' he must have had his own meaning.
7. See ''Simplicity and Vigor, Strength and Grace - - Recollection on Passages of Articles on Painting by Teacher Huang Binhong'' by Zhang Zhenwei。。
8. See ''Famous Historical Paintings - - On Six Methods of Painting'' by Zhang Yanyuan in the Tang Dynasty.
9. See ''Huang Binhong's Quotations on Painting'' by Wang Bomin.
10. See ''Mr. Huang Binhong - - Modern Landscape Painting Master'' by Zhu Shelou.

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